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Vol. 51 No. 5

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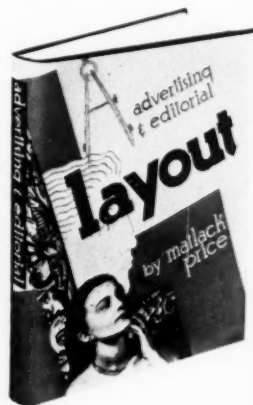
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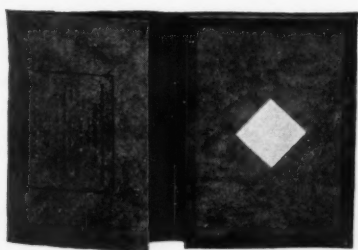
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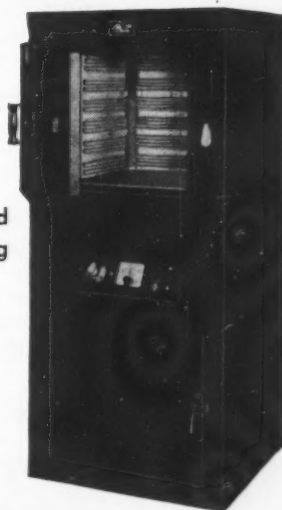
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ABOUT THIS MONTH'S COVER

WALLACE Bassford, the author of the article on page 7, is fast becoming one of America's most popular contemporary artists. His fragile, design-conscious paintings have that ageless quality so often strived for and so seldom achieved. Mr. Bassford began his professional achievements in 1933, when he won the Gold Medal at the Kansas City Art Institute, and has steadily shown at such discriminating exhibitions as those held by the Carnegie, Corcoran Biennial and Audubon. He paints in Provincetown and is represented by the Lilienfeld Galleries of New York. He is this month's cover artist. ●

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THE ART COLLECTOR

by FLORENCE LEWISON

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TO champion an artist before his name has made its mark might be considered the real test of an art collector's judgment. Buying unknowns and watching them emerge as established artists is a great satisfaction to Mr. Harry N. Abrams, one of the Directors of the Book-of-the-Month Club.

"When I have faith in an artist's potentialities, I become his staunch supporter. Before their work had made a dent in the art world, I purchased the work of several now-prominent artists because I was convinced of their abilities."

Interested in art since early youth—which does not seem too far in the past—Mr. Abrams believes in applying the same promotional tactics to further art, as are used with any worthy product. At the Book-of-the-Month Club—and soon in his newest enterprise, publishing art books that he hopes will equal if not surpass the beauty of the best European art books—he incorporates art in the production and selling of books wherever the medium can possibly lend itself—format, illustration, covers, advertising, etc. Having studied art for several years he is sufficiently aware of the many problems facing the artist.

"Eleven years ago, I began buying the work of young Americans to encourage our native efforts, but simultaneously acquired those fine French painters who have contributed so greatly to developing contemporary techniques."

Those referred to are Modigliani, Monet, Picasso, Soutine, Roualt, Bonnard and others, hanging in the well-lighted living rooms whose walls and furniture are of properly subdued tone to complement the paintings. Two portrait sculptures by Epstein are at either end of the room.

In the broad passageway leading to the other rooms, the book-lined walls are divided in several places with space for pictures. Here, Burliuk, Chagall, Cezanne, Dali, Matisse, and Vlaminck hold forth, all represented by excellent works.

Appropriate subject and style of expression are considered by Mr. and Mrs. Abrams in selecting the various paintings for the different rooms of their fashionable East Side apartment, which is a few doors from the Frick Collection.

Since walls can hold just so many paintings, the closets are jammed with the balance of their collection which now exceeds 175 in number.

"My collecting is based solely upon the pleasure my family and I derive from beauty of color and craftsmanship. Even my office has 12 paintings on its limited wall space. I don't find this out of keeping in a place of business and I think more firms should resort to this practice. Heaven knows, there is little enough beauty around us during working hours."

Mrs. Abrams agrees. "Yes, I get a real thrill hanging new paintings, moving old ones to other rooms, continually changing our 'private exhibitions' so that we have a fresh perspective all the time."

"I can honestly say," adds Mr. Abrams, "that my keenest pleasure and form of relaxation is to be home among my paintings. Of course, I like to read—it's part of my life's work—but even here, preference lies with topics related to art. Discussion with similarly interested persons is especially enjoyable, and meeting the artists is always a treat."

Mr. Abrams is confident that American artists have come into their own and he intends to maintain that premise by augmenting his collection with their best available examples. ●



Abrams is a director of the "Book-of-the-Month Club", collects promising newcomers' works. Here he is shown with the art of Menkes, Raphael Soyer and Milton Avery.



VOLUME 51 ● No. 5

FEBRUARY, 1950

Gerry A. Turner, Executive Editor
J. M. Gage, Circulation Manager

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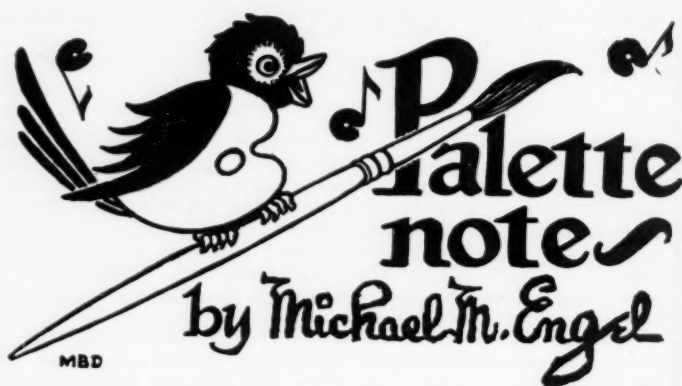
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(Signed) Gerry A. Turner,

Business Manager.

Sworn to and subscribed before me this 10th day of January, 1950.
WINIFRED SIMCOX.

(My commission expires July, 1950)



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DID YOU KNOW THAT:

LEON BATTISTA ALBERTI, born in 1404, was probably one of the first art writers. He designed the Pitti Palace in Florence and built many churches for Pope Nicholas V It is recorded that the great Spanish painter, Joaquin Sorolla, received nearly three hundred thousand dollars for paintings he brought to America (and some he painted here) for Archer Huntington. They are now advantageously exhibited at the Hispanic Museum in N.Y.C. . . . Winslow Homer built a portable studio, 8 x 10 feet, from which he often painted the open sea without being disturbed The earliest recorded pastellist in America was Henrietta Johnson, who painted from 1707 to 1720. Her subjects were principally Colonial women of South Carolina Acquired by the Brooklyn Museum as a genuine Hobbema, the "Watermill Under Trees" was quickly discovered to be a forgery by the investigations of S. Keck, a restorer and expert. He found traces of Prussian Blue (which Hobbema, who died in 1709, could not have used, as it was then undiscovered) Rembrandt Peale publicly announced in 1800 that to avoid confusion with many of the painter members of his family he would thereafter paint under the name "Rembrandt", an ostentation which he speedily abandoned Genuine Chinese Vermilion was said to have been reserved for the Chinese Emperor in early dynasties. His edicts were written with "The Vermilion Pencil" Albert Pinkham Ryder's wants were very humble, as indicated by his testament, discovered among his writings. "A rain-tight roof, frugal living, a box of colors, and God's sun-light to keep the soul attuned and body vigorous for one's daily work" Pissaro and Monet refused the Decoration of the Legion d'Honneur, when it was belatedly offered to them by the French Government, as they had throughout their careers steadfastly declined all other honors the public wished to confer on them.

SOFONISBA ANGUSSOLA, a 16th Century portrait painter, was one of four sisters who were artists of reputation. VanDyck is reported to have said that he derived more knowledge from her about painting than from any other source Leonard Volk modeled the only sculptured portrait of Lincoln from life and made actual "life masks" of his face (and hands), and it was from these casts that his son, Douglas Volk, painted the many life-like portraits of him Francis D. Millet is probably the only artist who has a memorial in the White House, Washington, D. C. It is a drinking fountain. It was erected in the rear of the executive mansion a short time after the artist boarded the ill-fated "Titanic" A Frenchman, Jacques Le Moyn des Morgues, was the first artist to arrive on the shores of St. Augustine, Florida. The Spaniards founded the city the following year, making it America's first permanent settlement. ●

Wallace Bassford

"I PAINT TO PLEASE MYSELF"



© GEORGE YATER

"... A painter is influenced by experiences and observation."

PAINTING is an endless, exciting striving for discovery. Each canvas I do, portrays, in somewhat abstract interpretation, these discoveries made in the *imaginative realm*. They take the form of patterns, shapes, movement, design, balance and counter-balance, as well as color harmonies and basic theme or subject matter. The finished work is the tangible result of thinking emotionally, sentimentally, and particularly, philosophically.

I do not as a rule find it good to develop preliminary sketches, other than minute notes in certain instances. I arrive at the beginning of a painting through sudden recognition of a strikingly paintable individual, male or female. On the other hand, the flash of a compositional gem, so intriguing as to rivet attention and stir my "idea department" into action, will be the start of a new painting.

ON "REQUIEM"

The accompanying reproductions show this result of being stirred to do a composition based on these subjects. In "*Requiem*," a mood painting with sad, yet ecstatic approach, I used a fascinating Portuguese-Irish girl. Her coloring was striking, with black-brown hair interestingly worn. Dusky skin and a fine angular face, with a long, rather full throat especially appeals to me. Here is a canvas utilizing patterns and shapes, with design of major importance in its total make-up. The abstract background texture balances and compliments the design of head and hands and adds further interest.

ON "GULL-A-WINGING"

"*Gull-a-Winging*" a sizable painting, employed a model of Scotch-English background, whose transparent skin quality indicated that, if I were successful in capturing the texture, probably the finished painting would prove memorable. This elongated picture shape interested me, and the girl seemed to be an ideal subject. Actually, and this is most important, the completed painting was well pictured in thought while standing before the blank white of the canvas and the posing model. Complete, that is, in all the basic forms, and color plan, before my brush ever reached for the palette.

(please turn to page 22)



"GULL-A-WINGING":

WALLACE BASSFORD

A delicate palette-knife painting whose entire concept was thought-out mentally before touching the palette.

the art of

MURAL PAINTING



BY DEAN CORNWELL, N.A.

MURAL painting is one field of the fine arts in which there is plenty of work available and few trained personnel to do it. There is a tragic lack of solid training today in any kind of art, as a matter of fact. It's my opinion that Picasso and his cohorts are the principal factor which prevents the average student from feeling he must have a foundation in art.

Most styles that are over-publicized look easy to do. Their physical appearance is such as to hide any skill or knowledge the artist involved may have. Such modern work as that offered by Mr. Picasso has signed the death warrant for adequate training in student fundamentals. Most painting today belongs in the category of cartooning. Our art schools, if they may be called that, tend to turn out far too many men too fast. And the trained teaching staff is of inferior quality, due primarily to the low wage scale offered.

To quote Charles B. Falls, one of America's finest illustrators and mural painters: "Art schools today pay a teacher around \$800 a year, only to turn out three thousand students, some of whom (if they are lucky) will earn around \$800 a year."

Just what has brought about this sad condition? Well, a few of the possible reasons are these:

If an artist has potential talent, he may throw it away in an effort to curry the favor of a certain critic. He will prostitute his standards by painting in a manner slanted to slavishly adhere to the current vogue.

Or, he may paint in a certain medium, such as tempera, and then glaze the thing with oil, only because glazing with oil happens to be the fashion of the moment, rather than his own particular conviction.

Or, he might have a fine color sense, but the accepted style of the time calls for thick, black lines, and clumsy,

heavy-handedness. So he follows the mob, and in the process eventually loses his originality and sense of judgment.

At a recent meeting of the Edwin Abbey Scholarship Fund, the brilliant water-colorist Andrew Wyeth stopped to examine photos of the work being submitted by a young artist. He gravely held the photos up and muttered, "Looks like a lot of art, but nothing else."

In my present field of mural painting I've come up against the same problem. I've been looking for good assistants to aid me in the transposing of my designs and in the final painting. The applicants usually have "too much art and nothing else." I've been forced to turn down several excellent commissions because of my inability to find adequate assistants.

WHAT A MURAL ASSISTANT NEEDS

A good assistant needs a steady hand. He must be able to rule a straight line with a brush. He (or she) should have the ability to copy another man's work exactly. After all, the artist is being paid to produce his particular style, and innovations by the assistant are hardly expected.

He should be able to scale up a piece of paper, and know how to lay gold or silver leaf. He should have an appreciation and knowledge of architecture, for most murals are to be presented in close proximity to architectural forms. If you're thinking of applying for such a job as assistant to a muralist, ask yourself if you have the ability to look at a sample of color and then be able to immediately mix pigment to match exactly. You must know paints and their composition and characteristics, their drying times and peculiarities.

Last of all, (perhaps *first*) the mural painter's assistant must have a burning desire to get ahead. This job should not be the ultimate aim, but rather the stepping stone.

TRAINING YOURSELF FOR MURAL WORK

Examine the works of the Old Masters. First hand, if possible; by color reproduction if necessary. Painters, and muralists alike—know their style, their techniques. Be able to look at any piece of work and know just how it was done. This working knowledge, coupled with ability of your own, of course, is the sole additional requirement.

Experience has shown me that far too many young artists take their four year college or art school curriculum as one long lark. If you've developed this sort of outlook on your work preparation, better not come see me about a job.

The pay for an assistant is nothing phenomenal. It may be likened to the apprenticeship served by a medical interne. It is always based on the status of the artist who has hired you and there is no fixed rate. You'll be able to live on it, but the most important consideration is that you will be working in proximity with a man who has already served his own apprenticeship and then gone ahead to make a success of his chosen field. His hard-earned knowledge is yours for the asking and examination. You will work with him, observe and assimilate. Later, you will gain your own commissions, for you will be on the "inside" now, not looking through the window. But, I'd like to add right here that those who expect to get rich from mural painting will be sadly disillusioned. No mural I've ever painted has paid me anywhere near the amount that comes in from my illustration work for books and magazines. In fact, the muralist is fortunate who clears expenses and earns a good living from it. It *does* lead to the building of a permanent reputation and your work is there for scores—possibly hundreds of years. (Pompeian murals have survived for thousands! No magazine illustration lives beyond the moment.)

If the capable student will seriously consider working over a period of five or ten years with an established artist, he could then reasonably expect to raise himself to the position of *associate*, and this would mean a splitting of the fees earned, rather than a mere salary. Yet, most students are short-sighted in this respect. They want to earn a salary at the outset that is far beyond what they have to offer in return. I've had assistants who I paid \$40 a week who have cost me more to maintain than those to whom I paid \$75. A young girl in New York that I know has stuck with the job for several years, and she is now eagerly sought out by muralists who pay her \$2.50 an hour for her work. She is booked solid and earning an excellent income. One day she may become a full-fledged associate with one of the artists and split fees on an equal basis. She's a smart (and rare) person. She's learning from masters at the work, learning the trade from men and women who *pay* her where they *charge* others for instruction.

We desperately need a system like that of past centuries
(please turn to page 22)

Some Comments by the Author

There are no short cuts to competence.

The human figure has changed very little in two thousand years. Modernists please note.

The second-rate academic artist is about as bad as Picasso, or worse. (if possible.)

While Braque is a sincere and beautiful painter, he has long since achieved all that can be gotten from his particular approach. His type of painting has served its purpose and the sooner the young artist realizes this the better for his future.

A good picture **BEGINS** where the abstractionist has **FINISHED**.

Dean Cornwell



A detail from the cartoon of a mural prize for the New England T. & T. Co.'s new building in Boston. Artist Dean Cornwell worked on rag paper with soft and hard charcoals and Wolf pencil. The cartoon, ready for transfer, measures thirty-six inches high by fifty feet in length. The scale is 3" = 1 foot.



The author and a fragment of his massive mural "TELEPHONE MEN AND WOMEN AT WORK", executed for the New England Telephone & Telegraph Co.



ALDINE BIBLE ILLUSTRATION:

by ERIC GILL

article by

LAURA CHATBURN

FOR the very young, a book must be a picture book; and for many adults, too, a book entirely without illustrations looks very dull indeed. The beautifully illuminated manuscripts of mediaeval days are still sheer delight; and in modern times, it is doubtful if James Thurber's works would be considered classics without his absurd, fantastic drawings. The oldest medium for illustration is the wood-cut.

The history of wood engraving is rather obscure. Printing by pressing wood blocks on textiles had been done for centuries in Western Europe. The same technique was used for illustrating books, but the pictures were just black line drawings on white backgrounds. By the middle of the sixteenth century, they had been superseded entirely by copper-engravings.

The first English book known to have been decorated with wood-engravings is Howell's "Medulla Historiae Anglicanae" of 1712. A touching preface explains that "copper would have been more beautiful but more expensive", so the plates were engraved on wood. Although the wood engravings were really lovely, the craft made little progress until 1775, when the Society of Arts offered a prize for "the best engraving on wood or type metal capable of being worked off with letterpress." Thomas Bewick won the prize with five wood engravings. Encouraged by this success, he started using a graver as a drawing instrument, and by

WOOD ENGRAVING

in modern english books

A BRIEF DOCUMENTARY ON THE PROGRESS OF AN ANCIENT ILLUSTRATIVE ART

chipping and jaggng on wood, he made blocks that would print many tones of light and shade, achieving some delightful effects. He reproduced on a very small scale country scenes, animals, and birds, all in careful detail.

But wood-engraving faded from the scene, just as wood-cutting had done three centuries earlier. Then in 1904, Noel Rooke, dissatisfied with photographic reproductions of his drawings, tried wood engraving. He sought the advice of Pissarro, who helped him but at first did not share his enthusiasm. Rooke taught Book Illustration at the Central School of Arts and Crafts, and in 1912 began to instruct his students in wood-engraving. About the same time, without any knowledge of Rooke's work, Gwendoline Raverat was doing wood-engraving at the Slade School of Art. She was inspired by the work of Thomas Bewick.

The revival of wood engraving really started in 1920. Then ten enthusiasts, including Robert Gibbings, Eric Gill, Gwendoline Raverat, John Nash and Pissarro, founded the

(please turn to page 26)



A book today is very dull indeed without illustrative matter. British taste leans toward the finely executed wood cut.

"CREATIVE PICTURES IN 2-DIMENSIONS"

By
RALPH M. PEARSON

IN the first article of this series (October issue) I presented a general plea for a modern, creative design as an indispensable ingredient of the art of the picture and sculpture and also of the designed useful object. *Design*, the argument ran, has a double function, whenever it becomes a means to a man-made work of art. It must be both *practical* and *esthetic*.

The practical function has to do with the organization of all the parts for the effective telling of a story or representation of subject, or, in a utilitarian object, the performing of its allotted task. The esthetic enriches the practical by playing harmonies of color, space, form to give keen enjoyment to the observing eye. Both are highly important, probably equally important, functions. The practical one is widely understood and acknowledged; the esthetic is as widely misunderstood and neglected. The purpose of these articles is to reestablish a just balance by delving into, and attempting to explain, the so-called mysteries of the art of design. In the former article, a few diagrams were used to illustrate several basic points; in this one we shall amplify these by studying a few simple, flat-pattern pictures. In future articles we shall progress slowly into the greater complexities of three-dimensional design and its diverse rewards.

When we approach pictures in search of esthetic adventure rather than practical data about subject, it is well to set subject aside in our minds, to forget it for the moment, and to concentrate on enjoying whatever harmonies the artist gives us. It does not then particularly matter whether the picture has a subject treated as designed realism, or has none (and so becomes an abstraction). It is the *design* and its *visual music* we are concerned with. When subject is involved, as has been said, the design can be better seen if the picture is turned upside down for study.

SPACE AS COLOR AND SHAPE

In one illustration for the first article, spaces were outlined to make shapes which were determined solely by their line boundaries. In Fig. A on this page, spaces are filled in with a tone (in this case black) to make shapes. The tone can be in any degree of light-dark, or in color. Some of these shapes take on characteristics of subjects—trees, hands, snakes, etc., some do not. They are only shapes. Note how relatively unimportant this matter of "subject" becomes. It is as integrated black and white spaces or shapes these can be enjoyed; the white spaces around the blacks are equally important as a part of the total design within the frame. Note also that there is a certain monotony here, because all the shapes except those in one frame are curved.

(please turn to page 26)



FIG. A
BLACK-WHITE SPACE ARRANGEMENTS WITHIN FRAMES
Design of space is the dominant interest. Some spaces or shapes may take on subject matter, while others do not.



FIG. B
IS SUBJECT IMPORTANT?
Here, textures are played in group of notes as sensations to be enjoyed. In the original, colors also make a delicate harmony, as do the free and easy shapes. Note that the painting has no subject. What of it? This is not program music.

Strictly PUERTO RICAN



Harold Lasky is a Cranbrooke Institute Alumnus who has made a name for himself in Puerto Rico, where he and his wife, Shirley, are teaching native residents to develop their own latent ceramic skills.

**TWO YOUNG ARTISTS FROM
CRANBROOKE ACADEMY ARE
INSPIRING NATIVE PUERTO
RICANS TO PRODUCE
EXCELLENT POTTERY**



The Ceramics School students are both skilled and original in their work, much of which has already found a good market in the United States. Department stores are their biggest customers.



The recently-opened CARIBE-HILTON Hotel in Puerto Rico has ordered a large quantity of the school's products, to be used as interior furnishings. Here, a youthful artisan is developing a water tumbler design.

TWO Cranbrooke Academy alumni have created a mild sensation in the West Indies island of Puerto Rico. They are Harold and Shirley Lasky, formerly of Bloomfield Hills, Michigan, and now of San Juan. Their marriage has united two individuals with one mutual aim—to produce ceramics of originality and superiority. And more than this, they wish to give the native Puerto Ricans the benefit of their own specialized training, thus aiding them to become first rate, independent artisans in an age-old craft.

When Lasky first arrived in the Islands, he was given a huge, modern ceramics plant in San Juan, and his orders were to help train and develop the talents of the dirt-poor natives, who, until only recently had no regular form of income. The Government of Puerto Rico had much interest in the outcome of Lasky's educational program. If he succeeded, these islanders would have a livelihood and something to work at with a sense of pride.

Lasky was faced with a problem which, at the same time, eventually proved to contain its own solution. Ceramics has been an unknown quantity in Puerto Rico until recently. Except for sporadic attempts, little had yet been done with it. One of the first organizations to interest itself in this question was the Puerto Rican Industrial Development Company, Lasky's employers. (DESIGN readers will recognize this to be the same organization with which Geraldine Funk, textilist, is associated. See Oct. 1949). This lack of formal ceramic training proved a blessing in disguise, for now there was no stereotyped background of copying to be overcome. All student work was at once unique and original. And this fitted in with Harold Lasky's plans.

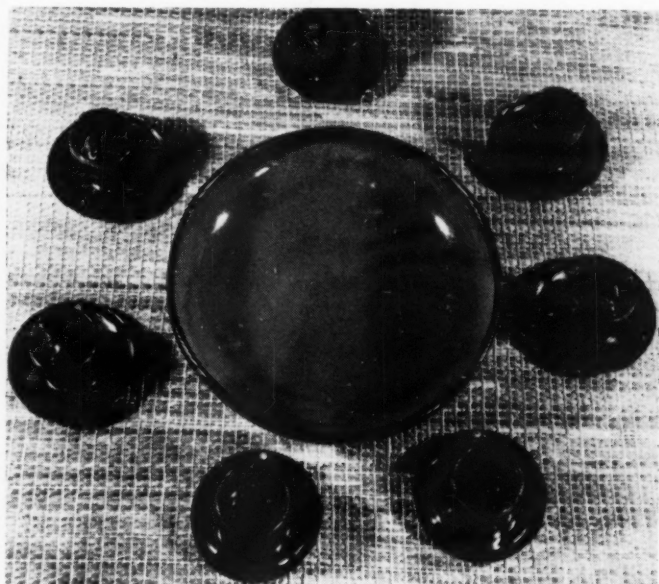
This past June, Lasky returned to New York to marry Shirley Dinowitzer, his former fellow-student at Cranbrooke, and they both returned to San Juan to work to-

gether. Shirley was a painting-sculpture major at the Academy, but soon found ceramics a fascinating medium, well within her range of capabilities. Now she often leaves the production side of the pottery school and workshop to create ceramics of her own design. She has become so adept she does all necessary steps save firing, herself.

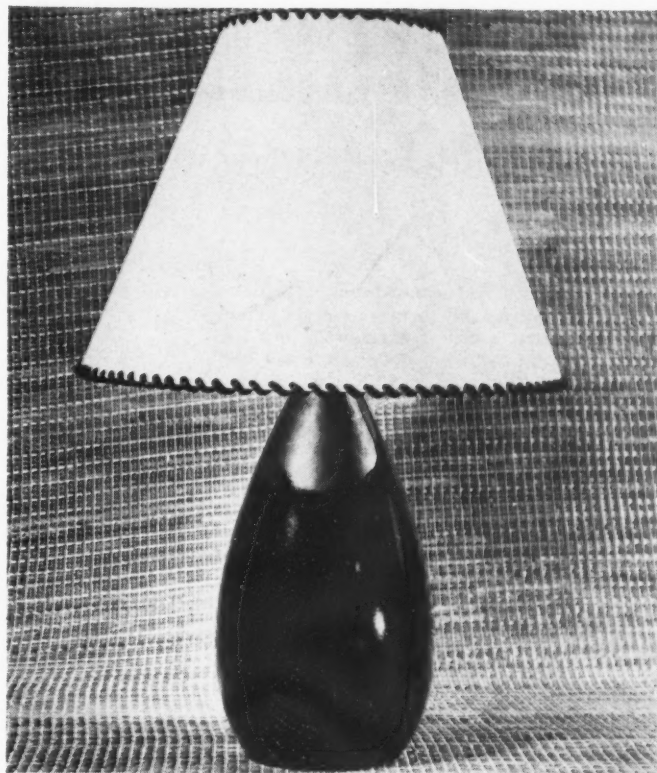
By conscientiously keeping in the background, offering only production advice and technical assistance, the Laskys have achieved what others before them had failed to do. They have encouraged the native artisans to invent and originate designs in a constantly flowing stream. These designs are produced with simple tools, despite the physically large scale of the workshop-plant. Lasky places prosaic items like combs, tin cans, potato peelers and popsicle sticks in the hands of the native workers and these are scraped and gouged into the clay to form the original designs shown on these pages. Of the Puerto Ricans, Lasky says: "They are extremely dexterous. They have the most skillful hands I've ever seen. Only my wife is better—and I've never seen anyone as good as she is."

Because their work in ceramics is constantly changing, the Laskys see no immediate end to the challenge in their career. They both feel there is still a lot to be learned in their particular field.

The Laskys have ambitious plans for the future. Not content with their achievements in the ceramics field, they now look forward to designing furniture from native woods, dinnerware and to doing a few things in textiles. All of these items are ostensibly for their own apartment in Santurce, just outside of San Juan, but the chances are that they will want to impart their own discoveries to the native workers whom they so much admire. And this will fit nicely into the plans of the Puerto Rican Industrial Development Co., whose ultimate aim is to make the Island self-sufficient and a respected competitor in the art and craft field. ●



Typical of the Puerto Rican ceramics being developed at the school are these "silver-black" coffee cups and saucers. The center bowl is blue-grey in color. All designs are uninfluenced by previous training or research, for originality is the primary goal of the Laskys.



Puerto Rican ceramics are studies of simple beauty. This lamp is a prime example of the work of Lasky-trained students, none of whom have had previous training in the Art.



A quartette of tumblers, all original in design and coloring technique. Beer mugs, lamp bases, flower bowls, vases and ash trays are other products of the school, which have been snapped up by U. S. merchandisers.

COMMERCIAL CERAMIC DESIGN

SYRACUSE MUSEUM'S "14th CERAMIC NATIONAL" PRODUCES EXCELLENT COMMERCIAL ART

THE annual Syracuse Museum Ceramic Show invariably brings to light some of the better work in this field, and its contributing members have a fine eye for combining the artistic with the salable. Aside from the purely aesthetic presentation, the Ceramic National is devoted to the discovery of merchandisable pottery and decor.

The dinnerware in your home, the vases, bowls and ash trays that create notes of distinctiveness to your furnishings, find their inspiration in prize shows such as this. The field of ceramics is one in which the commercial point of view is all-important, where the painter may abuse artistic license on the slightest pretext, the ceramist works in a more utilitarian medium and must keep the thought of "usability" foremost in his mind. With rare exceptions, ceramics are made to be used. They must serve as containers, paper weights, book ends, lamp bases, and so forth. The examples shown on these pages will probably turn up on the shelves of the large department stores in your home town, modified only for mass production. Even the sculptured pieces are adaptable to the needs of home furnishers and interior decorators.



COFFEE SET

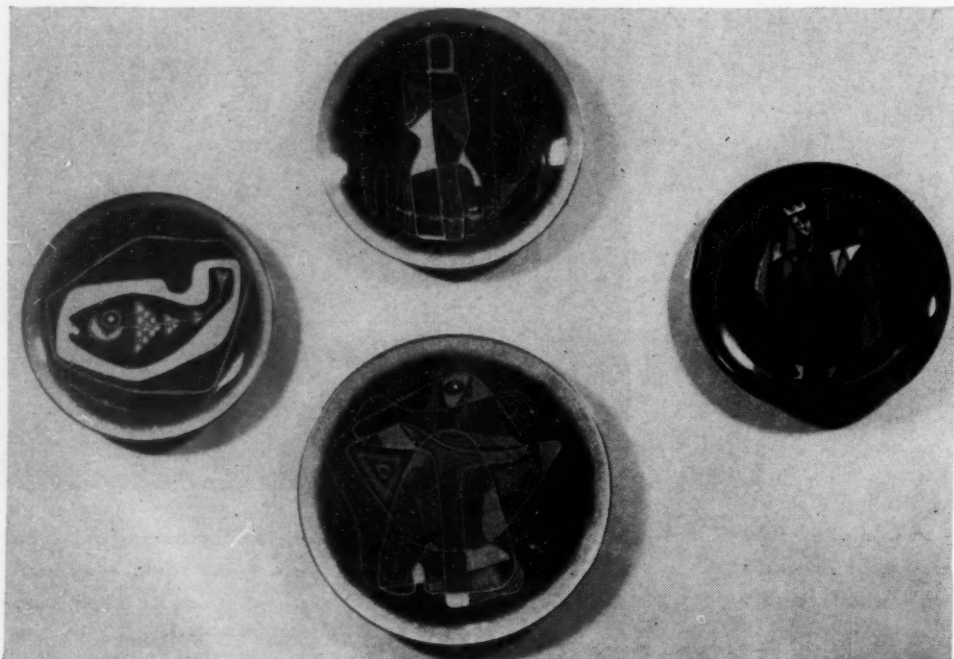
By MARY SCHEIER
Durham, New Hampshire
392

Half of Prize from Richard B. Gump

★ For the best designed pottery suitable for mass production

ENAMEL PLATES (three) 7" D
By JACKSON WOOLEY
LaJolla, California
501-502-503

★ Prize from B. F. Drakenfeld and Company



CASSEROLES 5" H
By GLIDDEN PARKER
Alfred, New York

Half of Prize from Richard B. Gump

★ For the best designed piece for mass production



A FISH STORY 11 1/2" H
By MAR CARTER
Chicago, Illinois
★ Prize from American Art Clay Company



★ 1st Prize \$500.00
ARNOLD BLANCH
Woodstock, New York

COMMERCIAL DECAL DESIGN AWARD

THE GOOD SAMARITAN 32" H
By CARL L. SCHMITZ
New York
★ Prize from National Sculpture Society



R
Richard
ned piece for mass production

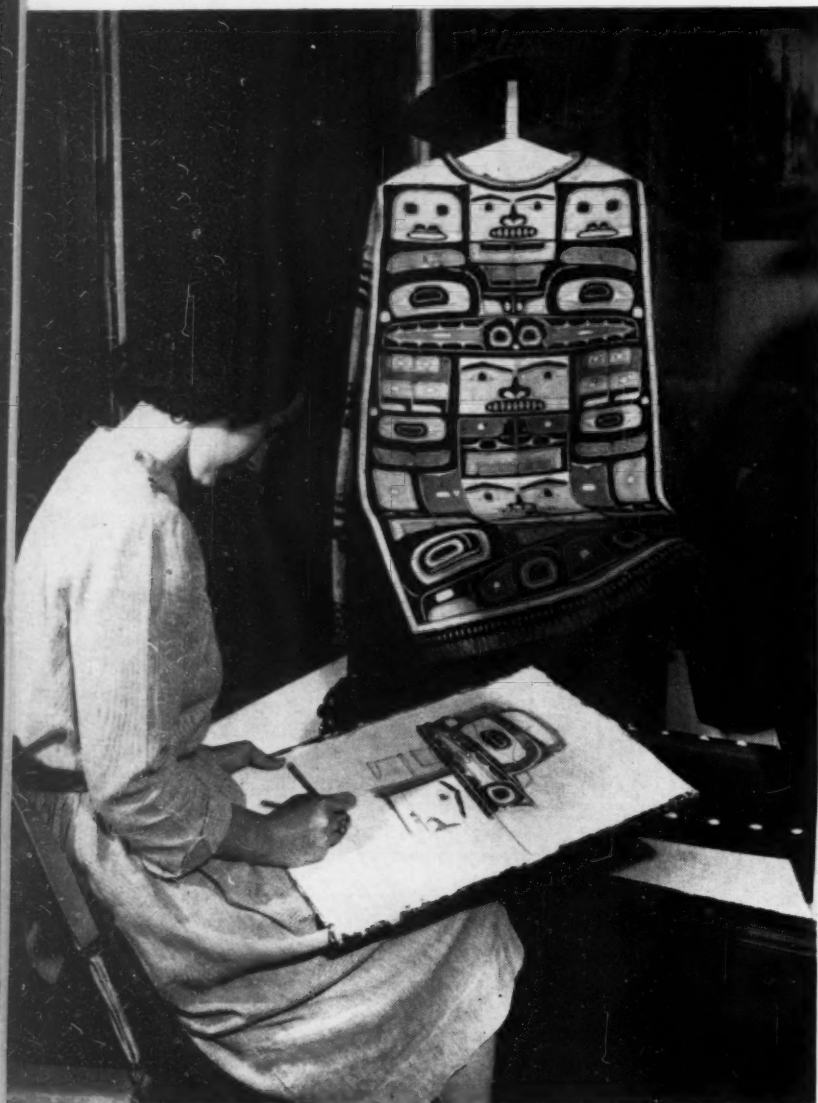


ANTHROPOLOGY, ART AND YOU

By

ERNA GUNTHER

Washington State Museum



ABOVE:

Childkat dancing shirt. Its beautiful textile pattern is readily adaptable to modern uses.

BELOW:

Actual feel of the art objects is permitted at Washington State Museum. This stimulates interest.



It doesn't seem right that a museum director should have to be an eavesdropper! But that is the way I gain the most important facts about the visitors at my museum and I'm proud of my methods. The Washington State Museum is on the campus of the University of Washington and is bound to the University in many ways, in organization, budget and other administrative routines, but most important is the way it serves the faculty and students of the University. How does it serve students? Not long ago I came back from lunch to overhear two students in the Alaskan room and one said, "See, that is my favorite totem pole! Look at that design! Have you ever seen such a clever way of combining animal figures. Those Indians were really smart!"

That kind of appreciation is so much more important than the cut and dried response in a course in art appreciation, where the traditional answers are given by the instructor in a lecture and, if missed, can be picked up in any book on the subject. This student is finding out something for himself and is expanding his appreciation of art to new horizons. He has discovered that creative ability and technique are not features limited to the art of Europe but that so-called "primitive" people also have satisfied the aesthetic impulse in the graphic and plastic arts. This experience can be had most frequently in an anthropological museum. For here, the collections are displayed as the output of a certain culture and not merely as objects of art.

By exploring museums, the discoveries made by a student is all the more exciting, for it is his own and not something marked out for him by the museum staff or by a dessicated lecture from an instructor.

Today when the world is closing in on us, and so many different ways of living are brought to our very doorsteps, we must learn first to recognize new art styles, then to analyze them, and finally, to gain new aesthetic pleasures from acquaintance with them. Young people in high school and college must find that the lives and art forms of foreign or "primitive" cultures are really adaptable to their own ways of living. If tolerance and understanding is to become a reality, it may well start right here in a museum, where the strangers become familiar and a people become human beings instead of oddities.

Now, what part can a Museum play in the general move-

(continued on page 26)

Photos by Office of Public Information, U. of Wash.

"OPEN HOUSE" in Art

ALL AGES ARE WELCOME AT THE ANNUAL HOLIDAY OPEN-HOUSE, HELD BY THE ROCHESTER MEMORIAL ART GALLERY

ARTICLE ARRANGED BY

THOMAS S. TIBBS

DURING the past four years The Rochester Memorial Art Gallery has been building a tradition in its Annual Holiday Open House, and with each succeeding year the enthusiasm of the public and the participants has skyrocketed. This year, in spite of deep snow and icy streets, nearly fifteen hundred people came to see the Art Gallery in action.

Five children's classes in painting and modeling were at work using the "Surprise Animals" as models. This year the surprise animals were a platinum fox and a well-tailored French poodle, quite a contrast in dignity to Sachet, the skunk used a year ago.

Adult classes, too, were in the limelight with painting, ceramics, sculpture, weaving and jewelry being produced before the eyes of the milling throng.

The uninitiated had their fling in the "Try It Yourself Art Bar" where specialists in the various art mediums gave all comers an opportunity to try it for themselves. If no great talent was unearthed, at least new enthusiasms for self expression in art were.

Holiday shopping was the order of the day with the Annual Sale of Faculty and Student work from the Gallery's Creative Arts Workshop. Actually, if a simile can be drawn, the closest parallel to the Gallery's appearance at Open House is a department store during the last minute holiday rush.

That air of mysterious excitement which surrounds the opening and unloading of a ceramic kiln was exploited to the delight of all who could get close enough to witness it. The "oh's and ah's" at seeing pieces still a little too warm to touch made just about everyone wish they were a ceramist at Christmas time.

Near the close of the evening's festivities, visitors and staff met in the Gallery's beautiful Fountain Court where coffee was served to the adults and a special table, decorated with a real ginger bread house, dispensed cocoa to the children. ●

A large portion of those attending Rochester Memorial Art Gallery's Annual Open House are youngsters, many from the Saturday Morning Children's Class.



"Surprise Models" were used by the child-artists. The willing subjects this year: a French poodle and platinum fox.

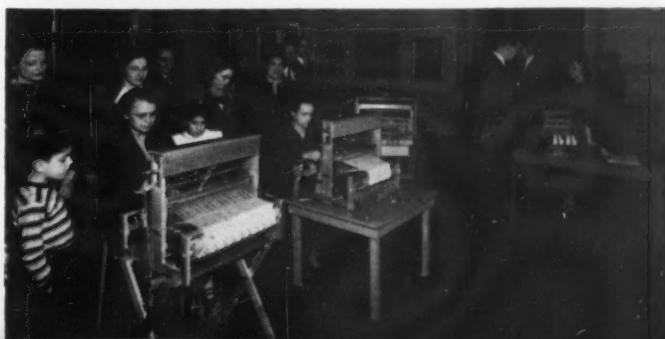


The Art of Jewelry Construction is explained to the cosmopolitan class of adults and younger members.



Clay modeling fascinates the youngsters at the Open House classes.

"The Annual Open House" features a weaving class for adults.



ANY CHILD CAN MODEL IN CLAY



Vivian, age 9, has fashioned a boy holding a snowball, for a Winter Season clay theme.



Blue terra cotta horse, fashioned by a thirteen year old boy in Miss Weill's class at Forest Hills.

A WELL-KNOWN SCULPTRESS-TEACHER MAKES THE FLAT STATEMENT THERE IS NO SUCH THING AS A CHILD WITHOUT A GOOD DEGREE OF ARTISTIC CAPABILITY.

by
ERNA WEILL

QUITE, often, children cannot visit art schools. The Parent-Teachers Association has asked me recently to help solve the problem of setting up a sort of home-workshop, and I offered them the following simple outline. In this way, I believe, anybody can create a home course in ceramics and pottery.

CLAY MODELING

Like "*Cinderella*," clay modeling possesses hidden beauty and unrecognized value; you have only to discover these things for yourself through work and experimentation.

Most parents do not realize that the urge for creative expression lies dormant in every child. Those youngsters who fail at art in school do so merely because they have not mastered the mechanics of painting and drawing. This is not usually the fault of the child. It is largely due to the crowded conditions of the elementary schools, coupled with lack of time for training and availability of materials to work with. My experience with the teaching of young children in the Girl Scouts, at museums and camps and in my own studio has led me to form the conclusion that more youngsters are capable of handling the medium of clay than the more complex media of paint or drawing. This interest in shaping lumps of clay with the bare hands has its roots deep in human historic development. Primitive peoples expressed their artistic feelings more in pottery than in paint. It was nearer to them, more basic and earth-bound. Children are not dissimilar to the primitives, for their viewpoint is devoid of complexity and is honest and untouched at the beginning.

For some reason, hard to explain, clay modeling is not popular with either teacher or parent. The only reason I've heard advanced has been the somewhat faltering one, "It's so messy!" So minor an objection! And how easy to overcome. The backyard, the basement and the kitchen table provide adequate room for such work. Newspapers on the table and floor, and a bucket of water for washing small hands are all that are required to keep the place clean. Moist potters clay in air tight containers, orange sticks (for shaping and modeling), a dull bladed knife for cutting the clay, a rolling pin—that's the extent of the tools. An old bread board will serve for rolling the clay. Damp rags or a towel will keep the clay moist. These fractional expenditures or salvages are the key to creative happiness for the youngster!



SORROW: (TERRA-COTTA) ERNA WEILL

A renowned sculptress in her own right, Erna Weill has authored many articles on the subject as allied with Child Art-Education, and maintains her own school at Kew Gardens, N. Y.

The rules of clay modeling are simple:

1. Keep the clay moist and plastic.
2. Keep it free of foreign matter like wood, wire and even air (which should be squeezed out.)
3. To remove air from clay, throw it several times against the work board until it is uniform. Test it by cutting a piece with a wire, or string.
4. When adding more clay to an object, moisten the joining ends and press them tightly together.
5. Model the art work with the hands and add details with an orange stick or other pointed object.
6. Let it then harden slowly until it is dry. Dry clay may then be painted with ordinary enamel paints. If you wish it to be more durable, take it to a neighborhood potter and have it glazed and fired. (No painting is necessary then, for the glazing will add the necessary colors.)

A WORKING CREDO

Don't interfere with the young artist. Let him do as he pleases. Let him pick his own theme, carry out his own ideas and see that he is absolute ruler in his private domain. If you must do anything, let it be the negative action of seeing that the child works from his own originality rather than by copying the work of others. You may, of course, suggest things to create. Mother or Dad always needs ashtrays, flower pots, candlestick holders or bowls. Let the child be proud of his handiwork, and prouder still in knowing that he has created something useful for the home!

I have introduced the children at my own art classes to something that I call, "Clay Scribbles". It is a great stimulus to the imagination. Here's how we do it:

Ropes of clay, in coils, are dropped on top of a flat sheet of clay. In these coincidental patterns the child will



Informality is the keynote to gaining the confidence of the young mind. Here, Miss Weill makes suggestions to her young art students in the studio garden. She does not believe in disciplined instruction, acting only as an advisor to her students.

discover his own picture, his own style and ideas. This experience can be likened to the age old experience of seeing pictures in clouds as they pass overhead. When the clay scribbles are completed and hardened or glazed, they make splendid decorations to hang as plaques around the young artist's workshop or room. They also make fine table top decorations and paper weights.

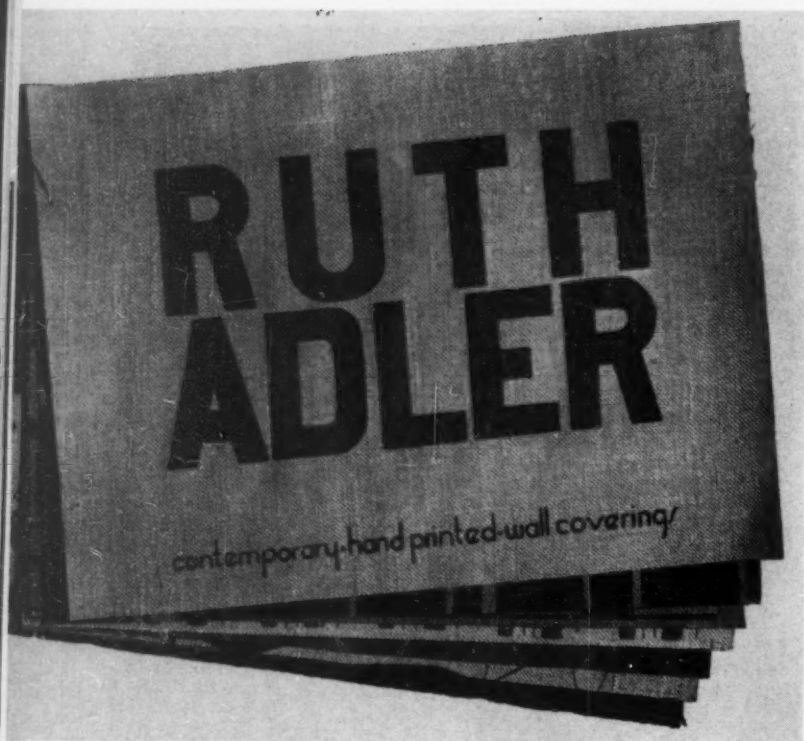
CLAY MODELING HAS THERAPEUTIC VALUE

The tense or nervous child will find relaxation and happiness in working with clay. The child with a strong dislike for something or someone, will find relief from the inheld tension, if he is allowed to make a symbolic figurine or mask of the object of dissatisfaction. Once seen in the light of day in concrete form, much of the dislike or terror disappears and only the amusement is left. Of course, in no sense am I advancing this as a cure-all, but it is an effective method for relieving tension and pent up emotion, which, in a child, is doubly harmful.

Years ago, I held my first classes at Forest Hills, and today, some of these first toddlers are still around me, grown into heavy, strong minded, talented young people. One I remember has just left for college to study the sciences. Before she left, she had overcome many frustrations, gained confidence in herself and won a Westinghouse Competition.

I will never forget when Herta the little Dutch girl came the first time to my class. Both parents had been killed in a concentration camp. The six year old was brought to this country by loving relatives. She came to me without knowing a word of English, but talking constantly in Dutch which we could not understand. All the expression of her terrible experiences were still in her big brown eyes. I guess all the other children in the studio will never forget when Herta for the first time shaped a lump of clay into an ashtray. She screamed with joy that she could now create something so beautiful, that she through this medium could now be understood by us. This really was one of the

(please turn to page 24)



TAUGHT BY MODERNIST, PAUL KLEE AT THE AGE OF FOUR, THIS AMAZING YOUNG WOMAN IS ONE OF THE WORLD'S OUTSTANDING TEXTILE PAINTERS.

Hand-Screened TEXTILES

ARTICLE BY

GERRY A. TURNER

IT was Paul Klee who first saw talent in young Ruth Adler. At the age of four, the tiny, dark-haired child became a protege of Germany's celebrated Modernist painter, and Klee urged the Adler family to move from native Frankfort am Main to Duesseldorf, where he was active in the *Bauhaus* school. There, together with the National Academy's Professor Fahrenkamp, Klee trained the child in those fundamentals of fine art which, only a few decades later, were to win for her the coveted *First Award* of the American Institute of Decorators. But, while the interest of the well-known artist proved a stimulus for Miss Adler, many years of intensive training still lay before her, and it is not in the realm of paint and easel at all that she has made her mark. Today, Ruth Adler, *A.D.I.*, may be considered one of America's outstanding exponents of hand-painted textiles and wall coverings.

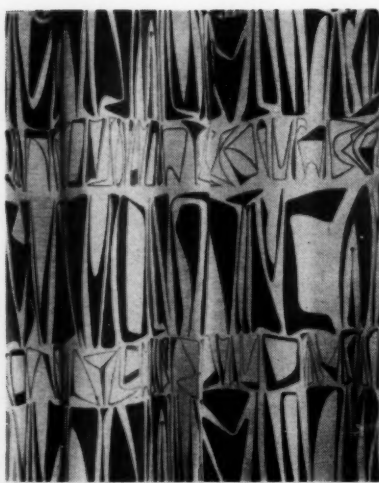
In 1930, the Adlers traveled extensively throughout Europe, and, on the eve of Hitler's march into Poland, finding German artistic progress at a standstill, the family came to America, creating a new home in Detroit, where they remain to this date.

Miss Adler spent the next five years completing her schooling, and, at the age of nineteen, won a four year scholarship at both Brown University and the Rhode Island School of Design. She received her BFA from the latter in 1945, the same year she was awarded Conde Nast's "Prix de Paris" prize. A few months after graduation, Ruth Adler was accepted by Raymond Loewy Associates to

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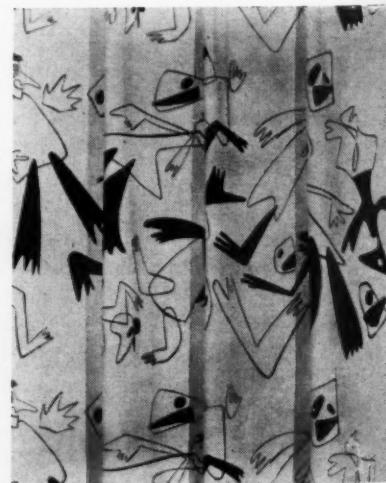


Ruth Adler, studied at Cranbrooke Academy and Harvard, is a Prix de Paris and A.I.D. Award winner.



CUNEIFORM

pattern repeat29"
colors2



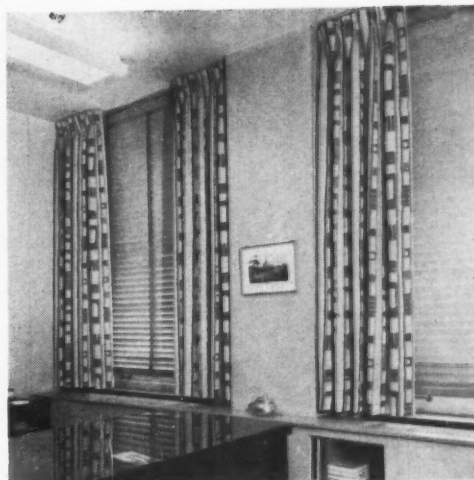
HUMPTY DUMPTY

pattern repeat19"
colors1

★ a.i.d. award selection

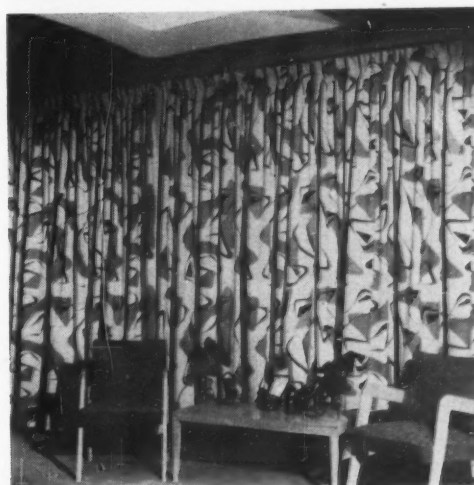
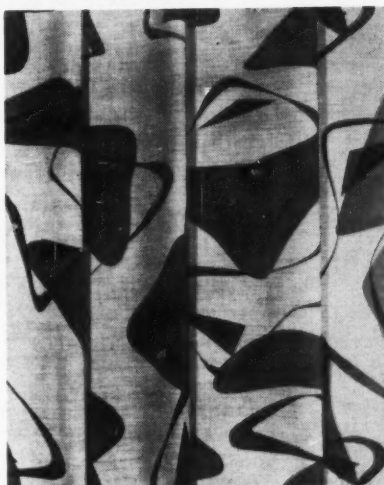
design: 'SLITS & SLATS'
OFFICES OF
SIMON J. MURPHY CO.

pattern repeat24"
colors2



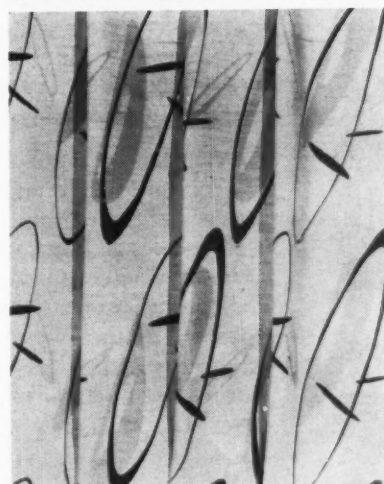
design: 'BEANS & BONES'
EXCLUSIVE SPECIALTY SHOP
SMITH, HYNCHMAN & GRYLLS,

pattern repeat27"
colors2



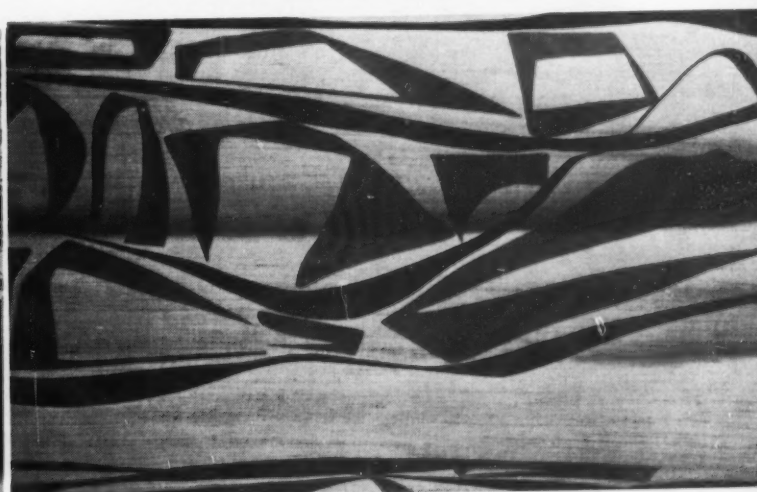
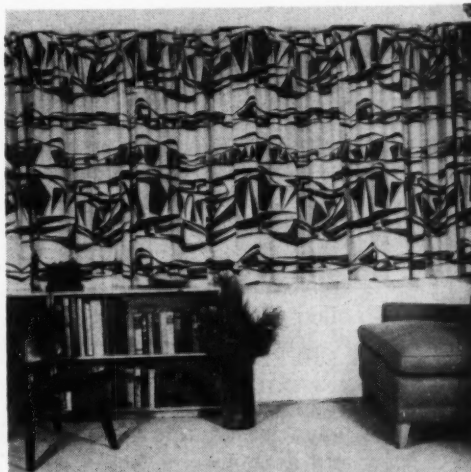
design: 'SWIZZLES'
OFFICE OF
PRICE WATERHOUSE & CO.

pattern repeat34"
colors2



design: 'GERMINATION'
PRIVATE RESIDENCE OF
MR. & MRS. EDWARD C. SCHNEE

pattern repeat32"
colors2





"FIGURE ON THE EARTH": © Van Dieman-Lilienfeld Galleries
Winner of the Howard Penrose Prize



"REQUIEM":
Moody sensuousness and subtle coloring typify a Bassford painting.



"BARBARA, PENSIVE": Oil, with palette knife

BASSFORD:

(continued from page 7)

"Barbara, Pensive" is an imaginative interpretation of my subject, a fair, flower-like blonde Finn. As in most of my work, this was painted almost entirely with palette knife.

Composing of the figure and units of secondary importance is arrived at through trial and error, changes, adjustments of the subject's arms, legs, or the tilt of the head. Certain suggested pencil notes previously thought out might be consulted and elaborated on. However, as a general rule, I outline in thin wash of turpentine and color the fundamental structure of the arrangement most satisfying to me. This takes the form of an extremely simple skeleton of the whole plan, hurriedly laid in with broad and unstudied strokes to catch as quickly as possible a fluidity of the units in relation to each other. The outline thus attained conveys to me something of what is to be, and is carefully studied against references to the model, when one is used. After the essence of the painting is well in mind, the subject continues to grow in structure, paint quality, and finally emerges to completeness. The prime mood or 'feel' in it becomes realized and evident during this process. In every case the main endeavor is to discover a new quality, or an unusual 'freshness' in the work as one goes along. Artists have to guard against growing stale.

ON "FIGURE ON THE BEACH"

'Figure On The Beach' catches the feel of summer breeze and sea atmosphere, involved in the placing of the figure off-center in an odd shape canvas. The balance in interest and weight of the dimly indicated gull at upper right, and the off-center figure, permits attention to be directed to the detailed shell. Play of motion and rhythm is due in great measure to suggested animation in the figure and the wind-tossed hair of the girl.

A painter is influenced in his work by experiences with, and observation of numerous pieces of art at exhibitions everywhere. Reproductions of the masters of the past, as well as recognition of real talent in fellow contemporaries, are additional inspirational sources, for a sincere artist is constantly absorbing and digesting the ideas of his contemporaries. This operation of melting into a oneness that which the artist sees about him and that which he himself creates, in time begets a personal style and individual expression. ●

MURAL PAINTING:

(continued from page 9)

—the master-apprentice relationship. I do not think we shall ever return to it and it is a pity. I do know that in England, during my last trip there in 1930, the *London Times* carried many ads offering opportunities for "articled pupils." This is the closest we have come to the older system. In this respect, the parent of a promising student would put up a \$5000 bond, so that a master painter or craftsman would take charge of his son or daughter on an apprentice status. After five years, if the student had fulfilled the agreements of the contract, the money would be returned. I mention this merely in passing, for that sort of arrangement does not find much favor with the American of today's high income tax bracket. Meanwhile, I, like so many other muralists, constantly seek skilled assistants and hope for the best. ●

FORMULA FACT & FABLE

By John J. Newman

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 5th Floor, 460 W. 34th St., N. Y. 1, N. Y.

Mr. I. V. of Brooklyn, N. Y. wants to know:

"WITH ALL THE CONTROVERSIES ABROAD ANENT THE SECRET MEDIUMS OF THE OLD MASTERS, WHAT ARE THEY—IF THERE WERE SUCH SECRETS?"

There are no secrets. We have more than a fair idea of what materials the old masters had to work with. They had linseed, poppy seed and walnut oils, turpentine, balsams, resins, eggs, wax and metallic salts. These ingredients were subjected to cooking, boiling, (not the eggs, of course) and intermixture with one another in such manner and method as to produce painting mediums that ranged from very fluid—through jelly—to very stiff, and varying drying times. These media were used in every conceivable way. Through research, we also know the behavior of these substances and can understand why certain things have happened to the paintings of some men. This has led us to certain conclusions about the uses and abuses of these materials.

The grand title Old Masters does not mean members of the same school or method of painting. However, the old masters did have certain things in common. They were craftsmen who knew their trade. They knew how to draw, compose and paint. Each school had a more or less defined method of picture construction: underpainting, color application and a system of development which facilitated the production and finish. Of course all was not smooth sailing; investigations show overpainting, scraping and other corrective measures.

To return to the question—we current painters are still working with the same oils and resins that the old masters used, with the addition of many more pigments and much better material. It is not the materials that are in question. The difference lies in the thinking, and an understanding of the limitations,—hence the method.

Mrs. P. S. D. of Wenatchee, Wash.:

CAN I USE DAMAR VARNISH FOR CASEIN PAINTING?

No. Damar Varnish is not used for painting with casein. You use a casein varnish for isolating the casein painting in preparation for either overpainting with oil colors or to give a shiny surface.

Mr. R. M. N. from Long Beach, N. Y.:

IS EMERALD GREEN A RELIABLE COLOR?

Emerald green is a poisonous compound of arsenic and copper. It has a certain quality of tint but acts chemically on cadmiums and vermilion. Modern color science has achieved a perfect match for this color by using phthalocyanine pigment as a base—which can be mixed safely with all other colors on the artist's palette. ●

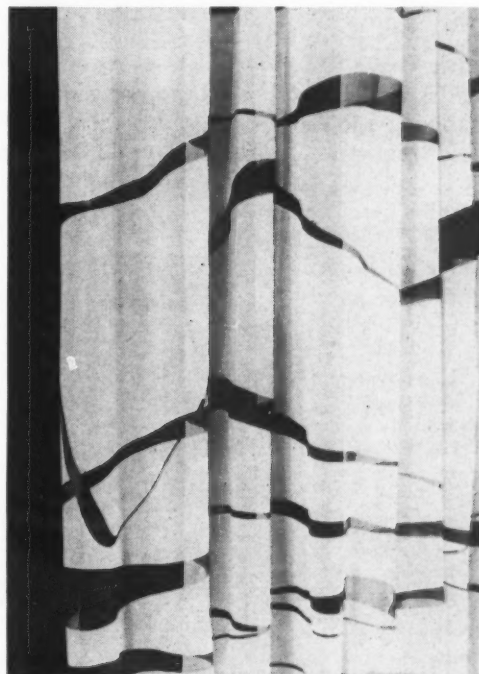
RUTH ADLER'S TEXTILES:

(continued from page 10)

their staff, as architectural designer.

Toward the close of 1945, this versatile young woman gained a fellowship to Cranbrook Academy, where, under the aegis of Eliel Saarinen, she won her MFA and the school's Design Award. The Chicago Tribune liked her architectural plans well enough to select one for First Award in their annual "Better Homes for Better Living Competition."

Three years ago, at the age of twenty-four, Ruth Adler opened her workshop, devoted to the design and hand-screening of contemporary textiles. Her work is distinctive and readily recognizable. It is invariably rendered in abstract shapes. Inspired by everyday objects, such as fruit pits, seed pods, bones and bits of driftwood, Miss Adler converts these shapes to her own abstracted repeat patterns. And when these are hand-painted on fabrics, the results are startling. They are also salable. And they have already won the 1948 Second Award and the 1949 First Award for printed fabrics, in the American Institute of Designers' International Competitions. 1950 should prove a busy year for Ruth Adler. ●



★ STRATA:

Selected as "Best Printed Fabric Design", in the 1948 International Competition of the American Institute of Decorators. The application of this Ruth Adler creation is shown below.



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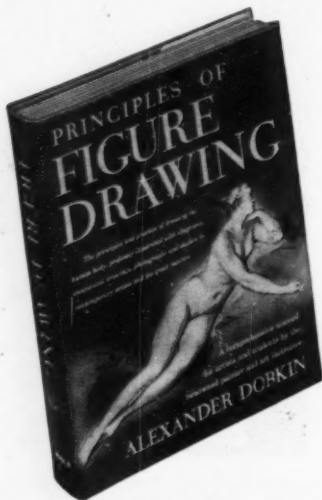
LAYMAN'S GUIDE TO MODERN ART:

by Mary G. Rathbun
& Bartlett H. Hayes

Oxford University Press

\$4.00

Serious contemporary artists have found this book a good choice for those who are interested in the modern movement. The one hundred large illustrations of 19th and 20th Century painters (seventeen in full color) form an excellent cross-section of the field. The text, by careful comparative analysis, points out how artists through the centuries have distorted shapes for emotional effect. Examples of El Greco and Picasso appear side-by-side, for example, showing the close affinity between their work in a timeless technique. Those who brand Modern Art as "insane" will find this book offers a thoughtful rebuttal.



PRINCIPLES OF FIGURE DRAWING:

World Pub. Co.

Alexander Dobkin

\$4.95

There are 250 pages in this book which concerns itself exclusively with the use of the pen, brush and charcoal in the field of drawing. Comparisons are made, side by side, of classic paintings and sculpture, with their techniques of application translated into the realm of straight wash and line drawing. 500-odd large-sized illustrations, many by Rembrandt, Picasso, Soyer, Michelangelo and Goya, as well as Da Vinci, Kuniyoshi, Orozco and El Greco, form an excellent background for the author's remarks. There is a special section devoted to anatomical drawing; others on such diverse subjects as Proportions, The Draped and Undraped Figure, Drawing Mediums, etc. Fifteen thousand words of text explain, in detail, and the author has interjected his own drawings where necessary to bring out a salient point. Even those whose interest in art is vicarious will find this book valuable, simply as a compact encyclopedia of world-famous sketching.

PICTORIAL FOLK ART:

Studio Publications

by Alice Ford

\$6.95

"Delightful" might be a word applicable to this volume, were it not also a first-rate collection of Americana. It has been said that the heart of a nation can be seen reflected in its painting; here then is an insight into the hearts of the American people. Many rare and nostalgic works are illustrated, mostly done in the native primitive fashion that was uniquely ours when America was still a wilderness. The anthology begins with the earliest colonial portrait work (1670) and shows how, through the centuries, our artists broke away from European influence and created a distinctive folk art. Few of the artists represented are known by name, but their work has a naive freshness that will intrigue the reader.

COLOR HARMONY:

Wilcox & Follett Co.

by Sterling B. McDonald

\$15.00

This is for the interior decorator, the artist and the designer, and the opening portion of the book contains the now-famous *McDonald Calibrator*, a unique device for determining balanced color completeness in any given project. The Calibrator will aid in locating the proper complementaries in decorating a home, creating a package design or in rendering a painting. Many full color photographs and black and white illustrations explain the application of the Calibrator, as well as serving to better acquaint the reader with the techniques to be utilized. For the professional and home furnisher this is a wise, permanent addition to a practical library. ●

ERNA WEILL:

(continued from page 19)

most exciting experiences in my teaching career.

Jimmy loves animals, he would love to have them all as pets. He studies their movements and characteristics in the Zoo and in camp. Since it is not possible to have so many animals in an apartment he creates his own. Being already a little artist he models dogs, turtles, squirrels and bunnies with typical movements and originality. His mother tells me that he would never forget to take his collection out of the boxes every morning, dust them and then put them tenderly back in place. Giving them all the affection he would give to the living pets.

Understanding, tolerance and civic mindedness is easily stimulated in this atmosphere of creative art. Making presents, donating their work to the Red Cross, to the Scout funds and church bazaars has become a habit with most students and gives them the happy sensation of being good and useful.

Often their artwork takes a religious inclination. It is really rewarding to see how interested the whole group is in the Jewish candleholder as well as in the figures for a Christmas group. It was an extraordinary experience when Marvin, an orthodox Jewish boy told me one day that he wanted to model a figure of Christ. When he saw the surprise in my eyes he told me that it was a birthday present for his Christian friend who is a colored boy. He said that he wanted to prove to his friend that he is not narrow-minded. His Jesus with his arms out-stretched and the expression of love in his face, showed that Marvin meant what he said.

A recent survey showed that the most successful art teacher are artists themselves. To convey the excitement and elation of art, you first have to experience it yourself. When my students enter my studio, they are, as they told me, already stimulated by its spirit. In this connection I want to stress the point again and again: "Be yourself; never copy". ●



CONDUCTED BY FLORENCE LEWISON

Going AROUND in ART Circles

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A COLUMN OF REVIEWS, CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

PRENDERGAST at Kraushauer Galleries

WHenever I see good American painting, I wonder if an honest appraisal of our artistic heritage in its proper relation to European influences would not net us a pretty high score!

These thoughts are stimulated by the exhibition of paintings by MAURICE PRENDERGAST at the Kraushauer Galleries.

An early 20th century product, this artist evokes the most pleasant, wholesome sentiments with his unaffected approach to simple subject matter. Despite acknowledged influences by his French contemporaries (Degas, Monet, etc.), too much of his own personality is in evidence to warrant undue comparisons. The well-knit tapestry-like landscapes, beach scenes and garden settings, are brimming with movement and pattern. The lovely portrait of a young girl is altogether satisfying in its excellent drawing and grasp of youthful spirit. (The water colors, pleasing and decorative, are less emphatic.) Prendergast's colors, though subdued in key, exude great warmth; his technique is direct, and his aim sure. His work may lack the sparkle and elan of his French colleagues, but it is replete with knowledge and humanity. It is true painting.

Splendid examples were loaned for this special exhibition, by the Phillips Memorial Gallery, Addison Gallery at Andover, Mass., and by many private collectors.

GROUP SHOW at Babcock Galleries

A fine group show is up at the Babcock Galleries. Varying in style, there is a wide range of individuality among the twenty-odd paintings, water colors and temperas, no two being even slightly alike.

An expert and originally conceived oil—"Puppets" by GEORGE RATKAI, stamps this artist as a welcome addition to the Babcock fold (if the caliber of his work may be indicated by this particular painting). Ratkai's fluency in handling of media marks his well-integrated canvas, depicting puppets in repose, dangling and awry, striking the appropriate dramatic note.

Wholly different is the outlook of LEE JACKSON, whose small oil of a museum interior reveals a strong affinity to good Dutch tradition. His style may not be 'in line' with the moderns, but such serious painting easily holds its own in any company.

Other paintings we liked were by KNIGHT, MARANTZ, WILSON, and small bronze sculptures by GLICKMAN.

KANDINSKY at Sidney Janis Galleries

Vassilli KANDINSKY may surely be called the gymnast or prestidigitator of his specific form of art expression. For he could manipulate line and color with the fascinating results that must have been (and still are) the envy of all his followers. Curiously enough, my eye was drawn to the one canvas which (I said to myself) captured the real essentials of art. To my amazement its title was "Fundamentals"—dated 1933!

SCULPTURE BY KNOOP at Betty Parsons Galleries

There is unquestionably adequate knowledge of tools and materials in the sculpture of GUITOU KNOOP at the Betty Parsons Galleries. This factor in itself does not create sculpture. Realistic portraits show

benefits from studying with noted sculptors but also reveal absorbed styles and mannerisms. Occasional glimpses of sensitivity are overshadowed by a tendency to hardness. In the Arp-like abstractions, an admirable sleekness abounds, achieved via much elbow grease and abrasives. It is a quality hardly sufficient to compensate for the lack of original concepts, we must add.

WHITNEY TO SELL AMERICAN ART COLLECTION

Several bits of news for the hopeful contemporary American artist. Foremost: Whitney Museum's announcement of increased funds for purchase of American contemporaries. During January, to augment their monies for this purpose, the museum disposed of its American art collection of works prior to 1900. The goal is \$250,000 to \$500,000 from said sales! . . . An even greater integration of arts in industry is forecast by recent events. More and more businesses are utilizing art in their enterprises. A growing tendency to reduce the gap between 'fine' and 'applied', is, we trust, a healthy note.

STAMOS SHOW at Betty Parsons Gallery

Casein, a perfectly sound medium exploited in numerous ways by creative artists, seems to give some the prerogative to be clever with nothingness. Theodore STAMOS exhibits little colorless pictures, devoid of form, design, and consequently devoid of meaning. Try as I might, I could find no excuse for their being foisted on the unsuspecting gallery visitor.



ST. MALO: by PRENDERGAST
Seen at Kraushauer Galleries

PRIZE COMPETITION OPEN!

The METROPOLITAN MUSEUM in New York, announces nationwide competition for American artists, with cash prizes totalling \$8,500, to be held annually—details later . . . rare showing of selected REMBRANDT paintings and drawings, followed by RENIOR exhibition at WILDENSTEIN Galleries . . . no less than 3 one-man shows during 1950 at the MUSEUM OF MODERN ART—DEMUTH, WATKINS, and MUNCH . . . from 4 private collections paintings by Impressionists, not previously shown publicly will go on view at the KNOEDLER Galleries in March.

BITS FROM HERE AND THERE

Ushering in the 1950 schedule of exhibitions is the one-man show of paintings by BERNARD KARFIOL at the Downtown Galleries . . . also, big annual of Advertising and Editorial Art at the ART DIRECTORS CLUB in New York—April 19 thru April 29. For particulars write: Miss Winifred Karn, ART DIRECTORS CLUB, 115 East 40th St., N.Y. 16 . . . 1949 was a lucky year for three students at THE SCHOOL FOR ART STUDIES—winners of the FULBRIGHT FELLOWSHIP (a year abroad plus \$2000), TIFFANY AWARD (\$2000) and EMILY LOWE AWARD (Honorable mention plus \$100). ●



PUPPETS: by GEORGE RATKAI
at the Babcock Galleries

There is not the balance between straight and curved which the eye normally craves. Test each design for other defects, or qualities to be sensed and enjoyed. Is the proportion between blacks and whites pleasing? Do shapes please? Forget the irrelevant item that hands are out of drawing.

When design takes the center of the stage in a picture, subject inevitably becomes less *real* and more a *symbol*. This natural fact can well be exploited in all early art training by frankly dealing with subject as a symbol rather than a replica. The symbol can be in any degree of abstraction; it can be merely a sign, like a cross, or a flat-pattern color shape that takes on the main characteristics of man or elephant and is woven in among other color shapes and textures—which, as part of the design, are equally important in the total picture. It is this shifting of emphasis that we are now considering.

All naturalism is thus eliminated. An actual scene is discarded. Instead, an episodic story is told which can cover the events of the whole day or any other desired sequence. In all such early creation, skill can be forgotten and free rein given to the adventure of designed creation. Art becomes esthetic fun—an emotional outlet, an adventure. In my opinion, all art training should be built on this exciting approach.

The examples shown herewith to illustrate the points stressed are student's works. Later I shall show more advanced creations, both by advanced students and mature modern artists. ●

BRITISH WOOD ENGRAVING:

(continued from page 10)

Society of Wood Engravers to encourage engraving in both black and colours. Publishers when commissioning engravings began to realize the importance of giving artists complete printed texts with definite spaces left for engravings. In 1927, Robert Gibbings, then director of the Golden Cockerel Press, wrote: "Wood-engravings are not ends in themselves, they are ornaments of the book. Type has taken centuries to reach its present form, and its chief fault is its almost perfect finish. If engravings are to harmonize with type, they must in some way approximate to that finish."

Wood-engravings in Britain nowadays are used in many kinds of books. Beautiful volumes have been designed by the private presses on which engravers and typographers have worked together, but the expense of these editions limits their circulation. Much of Eric Gill's early work, and most of the finest engraving of the Underwood school, are too delicate for commercial printing.

The excellence of the engraving done for the general publishers, printing under normal trade conditions, can be seen in "The Song of David" with John Farleigh's interesting designs, and "Cranford", charmingly illustrated by Joan Hassal. Blair Hughes Stanton's work for Four Poems by Milton, and Eric Gill's stylized engravings for the Ad-line Bible are fascinating. There are many other artists in Britain who are masters of the craft, and a wealth of talent is available for illustrating British books by wood-engravings. ●

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ment today toward this education for living in a larger world? The printed page is important and pictures often add to it, but the ultimate experience of handling or even looking at objects carries a weight that counts for more than any second-hand method ever devised. An art teacher talking about phases of realism may well use as illustration the treatment of the human face in masks. In our museum, for instance, at the University of Washington, there are fine collections of masks from the Alaskan Eskimo and their near-neighbors, the Indians of the North Pacific Coast. Near-neighbors geographically, but far apart in their approach to art. So the students come to the museum and look at the pieces on exhibition, and after that they may explore further in the storage collections, where there are many for each one in the exhibition cases. Our students can handle the pieces, and if some have the sculptor's touch, they get the same enjoyment out of running their fingers over the beautiful surfaces that a local group of blind people experience when they visit our collection every year.

A class in design may study the sophisticated treatment of animals and humans rendered by the Indians of the North Pacific Coast. The adaptation of design by these primitive peoples reaches exceptional heights.

Since the presentation of Indian art at the San Francisco Fair, the art museums of the country have accepted the achievements of our own American heritage on a par with



Foreign peoples become neighbors when their handcrafts and art forms are examined and appreciated

the art of other countries. This was, of course, only a brief decade ago and its influence is still very limited. After the Museum of Modern Art had its fine Indian show, it opened further exciting art fields by displaying the cultures of the South Pacific. Quite some time back Paris had accepted the sculpture of Negro Africa, after a number of public exhibitions, and fashion designers snapped up the design and color for their own use.

Exhibits like these make people curious. They ask questions. The answers reveal another people, another culture made familiar to us. Art is not a universal language, for it is too deep-seated in the cultural pattern of the individual peoples concerned, but with a little help it can lead to a feeling of kinship. ●

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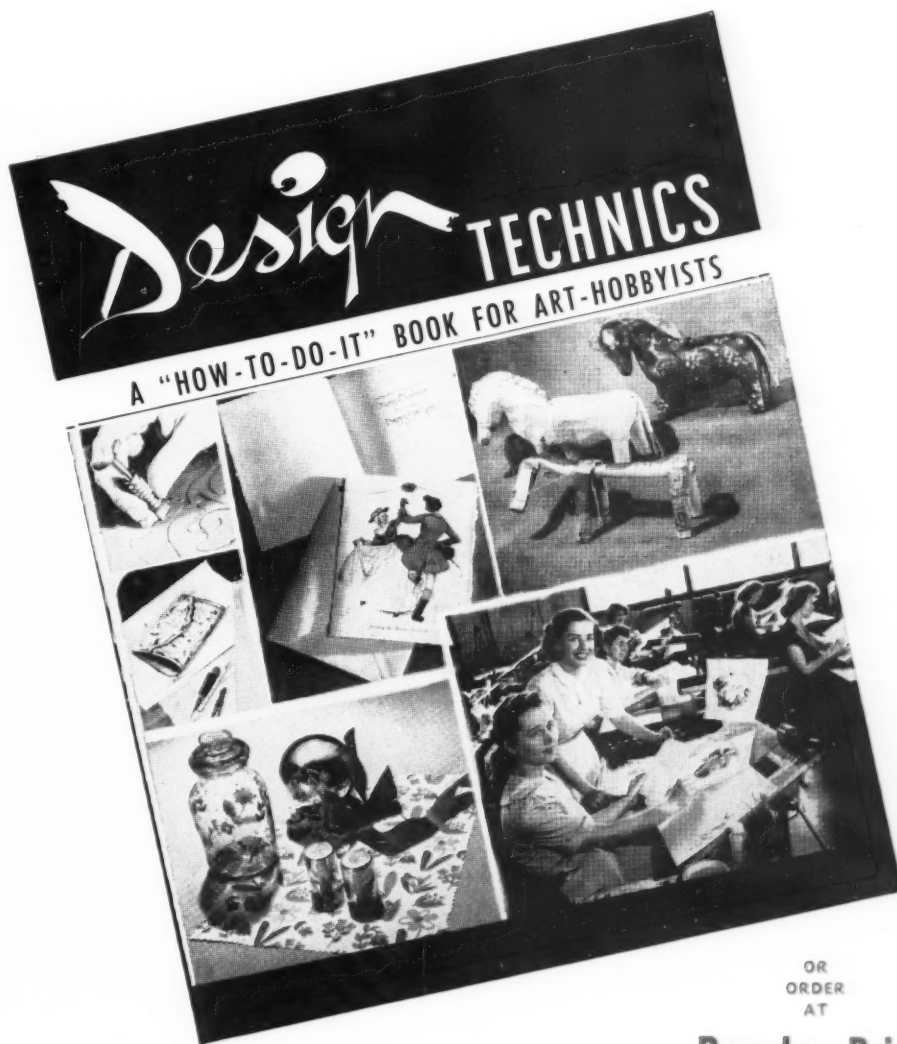
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